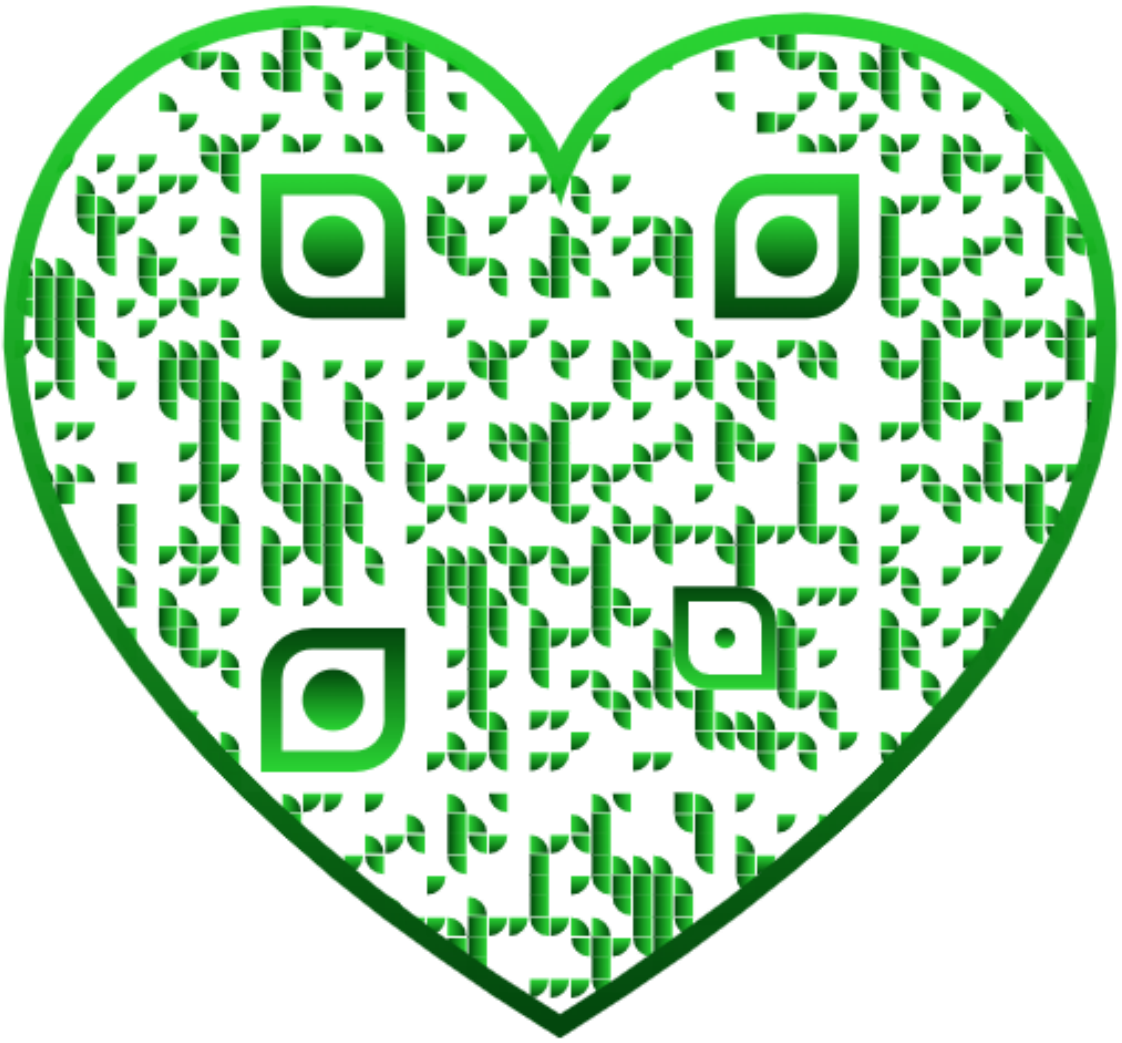
NME

We are the music-makers,

and we are the dreamers of dreams...

A TRIBUTE TO VIOLA BEACH



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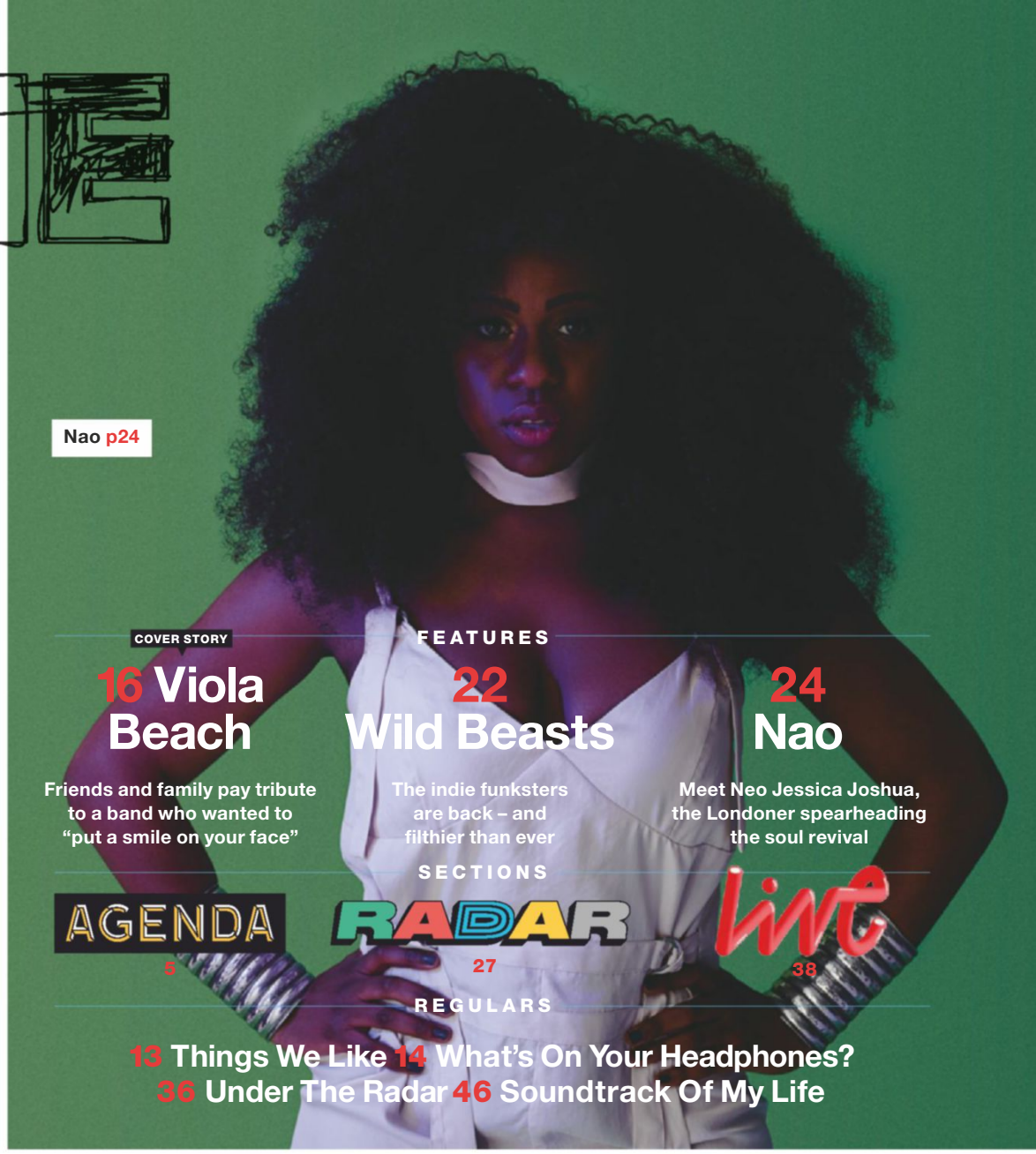
NME

Hello...

THIS WEEK'S *NME* IS dedicated to Viola Beach, an emerging band from Warrington who died in February along with their manager in a tragic car accident while on their first tour of Europe. Kris Leonard, River Reeves, Tomas Lowe, Jack Dakin and manager Craig Tarry were young and full of passion. They were no different from all the other bands up and down the country who believe in a dream and have the unwavering conviction that they're going to achieve it. They were just like you, your mates, your siblings, and that's why this tragedy has touched people in the way it has.

Viola Beach's album is released this week. Even without the backstory, it's genuinely good. As Kris Leonard's girlfriend Negin Karimi puts it in Barry Nicolson's brilliant and moving piece, "This isn't an album that should make people sad – they wrote songs to make people happy." Viva Viola.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike



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110 SOUTHWARK ST
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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Robert Carlyle as Begbie in the original *Trainspotting*

Choose a sequel

Spud (Ewen Bremner), Renton (Ewan McGregor), Sick Boy (Jonny Lee Miller) and Begbie in the new trailer

A trailer has been released for *Trainspotting 2*, the sequel to the cult 1996 film, and it's all quite exciting

NOT A LOT HAPPENS IN THE 41-second trailer for *Trainspotting 2*. It features original characters Renton (played by Ewan McGregor), Spud (Ewen Bremner), Sick Boy (Jonny Lee Miller) and Begbie (Robert Carlyle) standing above a railway track, while a train goes past and Iggy Pop's 'Lust For Life' plays in the background. They look old, knackered and amazing. Excellently, it reveals nothing but manages to be fantastically nostalgic. Info on the new film is scant, but Irvine Welsh, author of the book that the original is based on, recently said the sequel will see Renton, Begbie, Sick Boy and Spud find a "very innovative" way to get involved in the world of pornography. Sounds ace.

***Trainspotting 2* is expected to be released on January 27 2017**

Three classic *Trainspotting* quotes

Renton: "Choose life. Choose a job. Choose a career. Choose a family. Choose washing machines, cars and electrical tin openers. I chose not to choose life: I chose something else. And the reasons? There are no reasons. Who need reasons when you've got heroin?"

Begbie: "That lassie got glassed and no c**t leaves 'til we find out what c**t did it."

Renton: "It's s**te being Scottish! We're the lowest of the low. The scum of the f**king Earth! The most wretched, miserable, pathetic trash that was ever s**t into civilisation. Some people hate the English. I don't. They're just w**kers. We, on the other hand, are *colonised* by w**kers."

PHOTOS: REX FEATURES

Back in the picture

Two Door Cinema Club are back and their new album 'Gameshow' is coming out on October 14. Here's what you need to know

IT'S BEEN A BUMPY ROAD SINCE 'BEACON' IN 2012

Three years ago, Two Door Cinema Club were due to perform their first headline festival set at Latitude. Then, two days before, they suddenly pulled out, leaving Lily Allen to take their slot. "I had all sorts going on with my insides – stomach ulcers and nasty stuff I won't go into," says frontman Alex Trimble. Getting sick was a "wake-up call" that the band needed some time off "to learn how to live our lives again". For that, read "lots of DIY, learning how to cook, hanging out with friends and being able to commit to playing football once a week".

THEY FEEL OUT OF TOUCH WITH THEIR GENERATION

One of the album's strongest themes is trying to make sense of the world today. "It sounds kind of silly," admits Trimble. "But I've felt out of place for the past few years. I don't understand the internet and I'm kind of at odds with my generation."

FIRST SINGLE 'ARE WE READY? (WRECK)' TAKES A SWIPE AT COMMERCIALISM

The video – a series of adverts for everything from airlines to medicine – sees the band wearing prosthetics to beautify their bone structures to that of the "ideal man". "We're rebelling against consumerism," says guitarist Sam Halliday. "The lyrics play on hating how the world is going and how people are addicted to social media and living on their phones."

THE ALBUM WAS INSPIRED BY THE CALIFORNIAN COUNTRYSIDE

In their time away, Trimble split his time between London (where his bedroom studio is) and Topanga Canyon, California, where, with producer Jacknife Lee, he worked on demos and found a new creative freedom. "Topanga is so conducive to creation," he explains. "Because the place is so clean, clear and fresh it brings you that state of mind when you're there."

THEIR MUSICAL INFLUENCES MIGHT SURPRISE YOU

Pioneering hip-hop or sensual R&B might not be what you automatically associate with TDCC, but that's what they say influenced the songs on this third album. "Mostly Prince, Bowie, Kanye West and Miguel," says bassist Kevin Baird.

(L-r:) Kevin Baird, Alex Trimble, Sam Halliday

GOOD WEEK

RIHANNA
She's reportedly been cast in *Bates Motel* as good-girl-gone-bad Marion Crane.

LIAM PAYNE
He's signed to Capitol. A bad week for 1D fans, though, who now fear for the band's future.

MY CHEMICAL ROMANCE FANS
They expected a reunion but got a re-release of *The Black Parade* instead.

TAYLOR SWIFT
Her ex Calvin Harris was photographed hanging out with her biggest enemy: Kim Kardashian.

BAD WEEK

WORDS: RHIAN DALY. PHOTOS: BEN BENTLEY, REX FEATURES, SPLASH NEWS, PHOTOSHOT, GETTY IMAGES

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‘It feels like we’re in the juicy spot’

Cult rockers The National are deep into recording their seventh album, the follow-up to 2013’s majestic ‘Trouble Will Find Me’. We spoke exclusively to singer Matt Berninger about what we can expect

THEY’RE GOING ELECTRONIC

“We’re playing together in a room, which means we’re jamming more. But it’s not a jam record at all – the songs are much more like weird, math-y, electronic-y stuff. A lot of songs are going in completely different directions. But that’s a really fun place to be. We’re in the middle of the wilderness, in a rainforest full of really fun noises.”

THEY’RE BEING RATHER RECKLESS

“We keep being excited by the songs that sound the least like us. That being said, we don’t have any perspective on what The National sounds like. Often we’ll think, ‘That doesn’t sound anything like us’, only for other people to say, ‘No, that sounds *exactly* like you guys.’ There’s a fun recklessness to our process this time, which means we’re tearing things apart faster, trying new things faster… It feels like we’re right in the juicy spot now.

THEY’RE BINNING THE METAPHORS

“I’ve been conscious of being more direct and using fewer metaphors. I’m a metaphor addict. It’s a real problem, and I’m seeing someone about it. This record is going to be oddly direct. I’m getting right to the honest part of the songs without trying to hang a bunch of colourful lights on them.”

IT MIGHT BE TERRIBLE – BUT IT’LL PROBABLY BE GREAT

“We could probably crank out a great National record in a weekend, but none of us are interested in following up with another record that sounds like ‘Trouble Will Find Me’. That record was a great accomplishment and I’m so proud of it. But even if we could make a record that good and put it out tomorrow, we wouldn’t, because we’ve already made that. We’d rather make a terrible record that opens up new possibilities. It’s going to be great!”

The National (l-r): Bryce Dessner, Bryan Devendorf, Scott Devendorf, Aaron Dessner and Matt Berninger

Last W33K IN NUMBERS

1

Number of vinyl records Jack White is planning on sending into space, on a ‘space-proof turntable’.

0

Shirts Pete and Carl were wearing during an intensely sweaty surprise Libertines gig at London’s Boogaloo.

40

Minutes of unreleased material in ‘The Gouster’, part of new Bowie boxset.

22

Years since Wet Wet Wet spent 15 weeks at No. 1 with ‘Love Is All Around’. Drake’s ‘One Dance’ has just smashed their record.

PHOTOS: GETTY, REX, XPOSURE

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Going Rogue

Finally! There's some information about this year's *Star Wars* spin-off *Rogue One*

WORDS: LAURENCE MORGAN. PHOTO: LUCAS FILM LFL 2016

ROGUE ONE: A STAR WARS Story is set just before 1977 Star Wars film *A New Hope* and will tell the story of a group of Rebel Alliance fighters attempting to steal the plans for the Death Star. It is very much *not* part of the regular Star Wars story, so you'll still have to wait until the release of *Star Wars Episode VIII* in December 2017 to catch up with Luke, Leia, Rey and the rest. Here's what we know…

Will there be big characters in it, even though it's a spin-off?
Oh yes. The massive news is that James Earl Jones returns to voice ultimate bad dude Darth Vader. Edwards said that the character of Vader would be a "huge presence" in the film, alongside *Star Wars* newbie Felicity Jones as Rebel Alliance fighter Jyn Erso and Forest Whitaker as Clone War veteran Saw Gerrera.

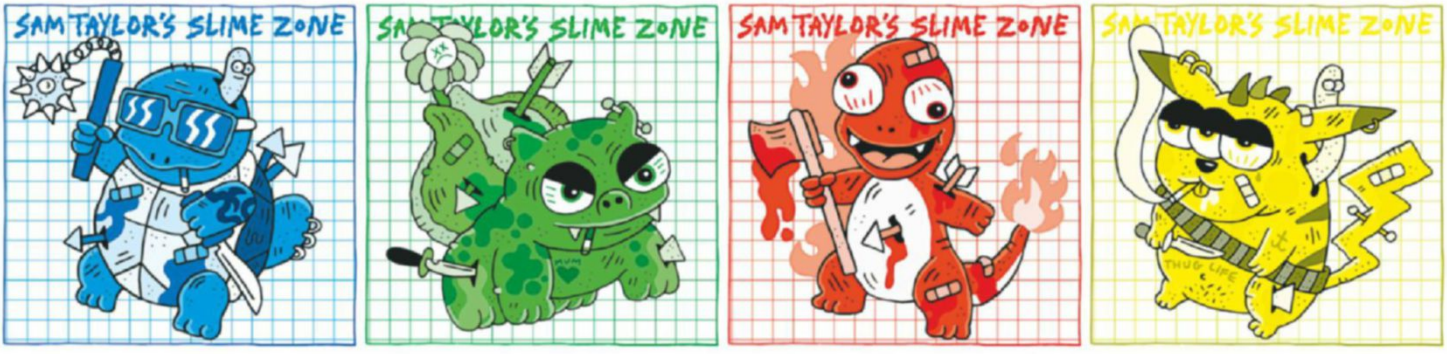
Will we still see the classic text crawl opening the movie?
Maaaybe not. Speaking at Star Wars Celebration Europe in London this month, producer Kathleen Kennedy said: "I don't think these films will have an opening crawl." Edwards, however, was slightly more cryptic: "There's this feeling that if we did a crawl, then it'll create another movie. And so the honest answer is you'll have to wait and see."

Does George Lucas like it?
According to director Gareth Edwards, yes. "I was worried he'd have really strong opinions and tell us off and instead he was just very supportive," Edwards told *CNN*. "I thought that he was just going to hate everything and he was just really nice about it all."

When can we see it, then?
It's slated for release on December 16 this year, which means it's not too soon to get very excited. After that you can get excited all over again for 2018's young Han Solo film, and 2020's rumoured Boba Fett flick. These are, truly, great times to be a *Star Wars* fan.

What has director Gareth Edwards done before?
The 2014 *Godzilla* film. Speaking to *Flicks And The City* last year, Edwards warned fans to "expect the unexpected, because it's not gonna be like the saga movies". More big, green dinosaurs, perhaps?

For more on *Rogue One: A Star Wars Story* go to NME.com



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FINDING DORY SPECIAL

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£6 *livinginlalaland.co.uk*

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Sea legs
Sock king Stance takes a dip with this coral and seaweed emblazoned pair.
£11.99 *shore.co.uk*

Wet wet wet
Sealife sliders from Slydes are good for lounging by the pool before having a splash.
£10 *urbanoutfitters.com*

Beachy bonce
The Seanik shampoo bar is made of seaweed and sea salt as well as zingy lemon oil.
£5.95 *lush.com*

Splashing out
The JBL Charge 3 speaker is waterproof, so you can play tunes at the beach.
£149.99 *uk.jbl.com*

Salt spray
Add texture to your hair with this sweet-smelling sea salt styling spray.
£20 *murdocklondon.com*

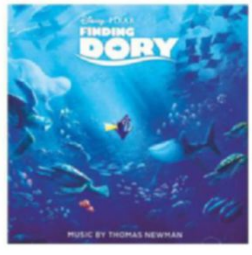
Wavy garms
Jump into the sea and swim alongside Dory and her pals in an ocean-inspired bikini.
£60 *roxy-uk.co.uk*

Anchors aweigh
A subtle nod to sailor chic can be made with this anchor-adorned belt.
£16 *asos.com*

Eye eye
See the world as Dory does, with this neat fish-eye lens for your iPhone.
£15 *urbanoutfitters.com*

Fish supper
Made in South Wales, these seaweed snacks will give you a taste of the ocean.
£1.49 *selfridges.com*

Horsing about
This seahorse pendant is made from intricate laser-cut walnut wood.
£25 *tattydevine.com*



Sounds fishy
The *Finding Dory* soundtrack will have you feeling at one with the ocean.
£8.99 *hmv.com*

Bags of fun
Keep the essentials – cash, keys, phone, fishsticks – safe in a fishy bumbag.
£22 *eastpak.com*

***Finding Dory* is in cinemas July 29**

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What's ON your Headphones?

THIS WEEK

Darlington

"Avalon does a good open mic night"

‹ ELLIOTT WILSON

23, musician

Listening to:
MUX MOOL
Get Better John
"I like stuff produced on old Game Boys – 8-bit music is really interesting."

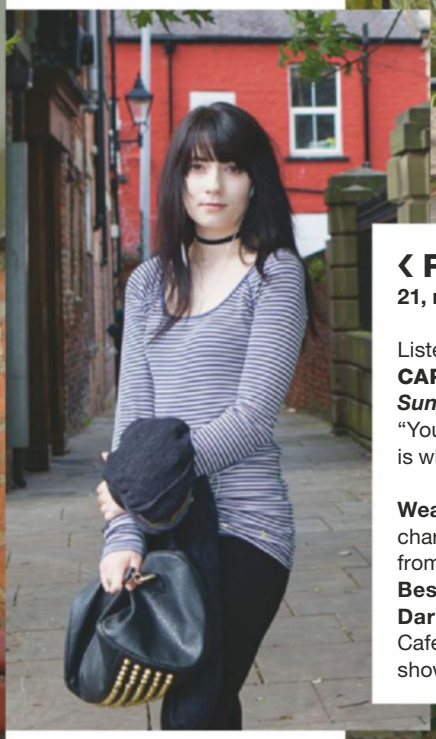
Wearing: Legacy Skate Store T-shirt, Adidas shorts, Nike trainers.
Best thing about Darlington: "Definitely some of the open mic nights – Avalon does a good one on a Thursday."

EVE CONWAY ›

20, musician

Listening to:
ALABAMA SHAKES
This Feeling
"I love the singer, Brittany Howard. She's so incredible."

Wearing: Topshop T-shirt, jacket and jeans, Nike trainers, Branville and Melvin necklace.
Best thing about Darlington: "Soapbox Sessions at Hole In The Wall is a must."



‹ RONA LIERENS

21, musician

Listening to:
CAPTAIN BEEFHEART
Sun Zoom Spark
"You can hear how happy he is when he sings it."

Wearing: Top from a charity shop, jeans and bag from eBay.
Best thing about Darlington: "The Voodoo Cafe in Skinnergate showcases local musicians."

PHOTOS: DAVID WALIA

CIARAN BOYEK ›

18, college graduate

Listening to:
DAVID BOWIE
Moonage Daydream
"The power and emotion of the song is crazy. It really speaks to me."

Wearing: Jacket and top from a charity shop, vintage jeans, Converse trainers.
Best thing about Darlington: "KONG at Inside Out is the best indie night in the city."

TOPMAN.COM

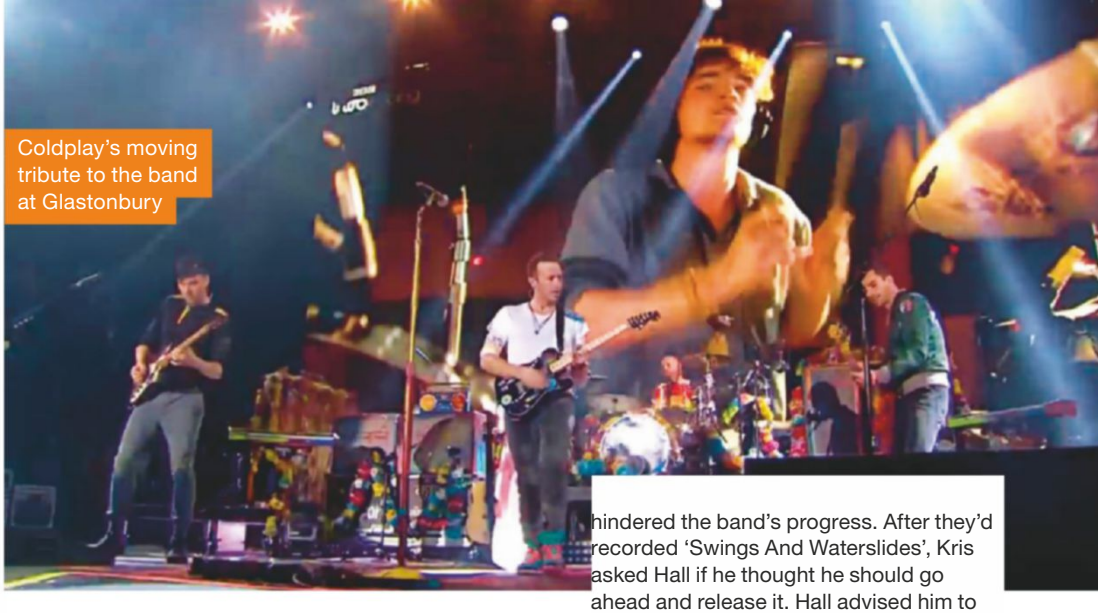
TOPMAN

(L-r:) River Reeves, Jack Dakin, Kris Leonard and Tomas Lowe

“They wrote songs to make people happy”

In February, Viola Beach’s short career came to a tragic end. As their debut album is posthumously released, Barry Nicolson talks to the band’s family and friends to celbrate four talented, ambitious and fun-loving friends

PHOTOS: GEORGIA PARK



Coldplay's moving tribute to the band at Glastonbury

ON THE EVENING OF June 26, at the point in Coldplay's set usually reserved for their cover of David Bowie's '"Heroes"', Chris Martin asked the 100,000-strong Glastonbury crowd to picture a parallel universe, one where a young band and their manager, whose story had ended four months previously in the most horrific circumstances, finally got to have their moment on the Pyramid Stage. Viola Beach, Martin explained, "reminded us of all the other bands that come through here, the excitement and the joy and the hope... So instead of playing '"Heroes"', we're going to create Viola Beach's alternate future and let them headline Glastonbury for a song."

On a stage-side viewing platform, the friends and families of Viola Beach looked on as the biggest band in the world played along to footage of their lost sons and brothers performing 'Boys That Sing', their second single, released just weeks before the car crash that took their lives. The tribute was planned weeks in advance, but nothing had prepared them for the emotional impact of the moment itself. For Joanne Dakin, mother of drummer Jack, "It was one of the hardest things I've ever had to do. Emotionally, it brought me right back to square one. We met Chris Martin's parents that day and they really seemed to understand how the families are in this with you – it's not just the boys in the band, it's the mums and sisters and girlfriends, everyone who wants it for them as much as they want it for themselves. And there's nothing worse in this world than having that hope taken away from you."

In a year where we've lost so many greats, it might seem strange that Coldplay should use their Glastonbury set to honour a little-known band from Warrington with just two singles to their name. On reflection, however, it makes perfect sense: only a handful of people will ever be able to relate to enigmas like Bowie or Prince, but any musician who's driven through the night to play in a strange new town knows what it meant to be Viola Beach.

Lisa Leonard, whose son Kris wrote 'Boys That Sing' when he was just 15, still can't express what she felt that day, but she's kept the emails she exchanged with Chris Martin in the weeks before and after. "In one of them, he wrote, 'I wanted to reach out to you, to help and support you, because I know what it feels like to be so young and to have that drive. However, at that age, we were never as good as Viola Beach were...'"

The name Viola Beach, coined by Kris Leonard, doesn't denote a specific place, but a state of mind. "It was something Kris had dreamt of when he was 14 or 15," explains Lisa. "It was something he wanted for himself in the future, something that symbolised peace and tranquility to him." Once you understand the meaning behind their name, so much about Viola Beach's music, story and outlook on life snaps into focus. This was a band for whom optimism and escapism were founding tenets.

Kris Leonard started Viola Beach when he was 15, alongside his old friend Jack Dakin, who he'd known since primary school. Jack had been playing drums for years, but Kris hadn't taken a serious interest in music until 2010, when his parents separated. "Kris had refused counselling, but his teachers had given him this card to hold up if ever he was feeling stressed, and I could always come home from work if he needed me," remembers Lisa. "Then one day he told me he wanted to start writing music. I didn't take him seriously at first, but his dad bought him a second-hand guitar and for the next 12 months, he sat in his bedroom and taught himself to play it."

Like most parents, Lisa would have preferred her son to go to university and find a "real" job, one that offered more stability than a moon-shot at the music industry. But when it became clear Kris wasn't going to do that, she took the money she'd set aside for his education and spent it on instruments instead. The original Viola Beach line-up – Kris and Jack, plus guitarist Frank Coulson and bassist Jonathan Gibson – wrote and rehearsed in her garage, while she kept them supplied with pizza. She even arranged for them to receive Jobseeker's Allowance. "She told me that she loves a boy who knows how to sing," Kris wrote of Lisa in the notebook where he composed all his lyrics, "so I learnt how to sing."

The first people to 'discover' Viola Beach were Ady Hall and Lee McCarthy, two producers based in St Helens, Merseyside, who came across a demo of 'Daisies' on SoundCloud in early 2014. The band went on to record five sessions with the pair, the most significant results of which were 'Chumley Brown' and 'Swings And Waterslides', which became their debut single. The sessions were always productive, but the unexpected departures of Coulson and Gibson temporarily hindered the band's progress. After they'd recorded 'Swings And Waterslides', Kris asked Hall if he thought he should go ahead and release it. Hall advised him to wait until he'd found a settled line-up.

For Kris, it wasn't enough to have bandmates: "They have to be my best friends," he told his girlfriend Negin Karimi. In the end, he only had to look as far as The Lounge, a bar situated just off Warrington's Palmyra Square, whose open mic night Kris became a fixture at. Eventually, he and Jack started working there, and that's where they met Tomas, the "funny, sensible one", who was seven years older but a kindred spirit nonetheless.

"At that age, we were never as good as Viola Beach were" Chris Martin, *Coldplay*

The Lounge quickly became the centre of Viola Beach's universe. "They hung out there, they rehearsed there, they even slept there sometimes," laughs Negin. "The manager, Adam, loved the band, and even the bar regulars were always supporting them and chipping in with money. It meant so much to them. It really was like a family."

The desire everyone had to see Viola Beach succeed was matched only by the drive of their manager, Craig Tarry, to make it happen. Warrington is a town that sits in the shadow of two neighbouring cities, Manchester and Liverpool, whose gravitational pulls – geographic, economic and cultural – are keenly felt. "There was never really anyone from our town to look up to," says Paul Bracegirdle, Craig's best friend of 20 years, and later Viola Beach's art director. "As kids, we listened to Manchester bands like The Stone Roses and Oasis, or Liverpool bands like The Beatles and The Coral. Craig was always looking for a band from Warrington to put the town on the map, and when he heard Viola Beach for the first time, he instantly rang me up and said, 'I've found them.'"

Years earlier, Craig had found some success managing another local group, Exile Parade. Yet he never stopped searching for *that* band and when he came across Viola Beach in early 2015, he was absolutely convinced they

PHOTO: BBC

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Viola Beach

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were it. "Craig liked to keep them grounded," remembers his sister Sarah, "but once he came onboard and saw how quickly everything was moving, he was just as excited as they were. I remember on Christmas Day, he sat the family down after dinner and put their Maida Vale session on the telly. That's how proud he was of them."

Around this time, the line-up was completed by the arrival of guitarist River Reeves, a fellow student of Kris's at nearby Priestley College. River's father Ben Dunne describes his son as a charismatic dreamer who excelled at drama and music, and who'd deferred a performing arts degree in Manchester to join Viola Beach.

"In March or April last year, Riv suddenly hit us with, 'I don't need to go to uni because I've joined a band and we're gonna be massive!'" laughs Ben. "He hadn't even played a gig with them at that point, so I was quite nervous. But one day, after they'd been working with [record label] Communion for a while, he came home and played us 'Boys That Sing'. I listened right through to the end, when he turned to me and said, 'It's alright, innit, Dad?' That's when I knew exciting things were probably going to happen for them."

By releasing 'Swings And Waterslides' on their own label, the aptly named Fuller Beans, Viola Beach had already shown an independent streak, so Craig had engineered a singles deal with Communion rather than subject the band to the pressures that would inevitably come with signing to a major label. "Because they were still so young, we kind of tried to keep a lid on things," admits Communion co-founder Ian Grimble, who produced 'Boys That Sing' and the four-track EP that was due to follow it. "But at the same time, they were incredibly driven. You listen to a lot of bands and think, 'I like the music, but I don't believe you live this life,' whereas with Viola Beach, you did. They wanted to play everywhere, be heard by everyone."

Even at the best of times, the music industry offers few guarantees, and it's pointless to try to extrapolate what Viola Beach might ultimately have achieved. Yet they were certainly moving in the right direction. By the end of 2015, the band had triumphed on the BBC Introducing Stage at Reading & Leeds, completed their first UK tour with Eliza And The Bear and supported The Courteeners at the Manchester Apollo. In the weeks and months ahead, they were gearing up for their first release on their new label, looking forward to SXSW and the summer festival season, and in the early stages of planning a debut album – all off the back of a self-financed single that had received 30-plus plays on Radio 1. "In our neck of the woods, they were already being spoken of as the next Catfish And The Bottlemen," recalls 6Music's Steve Lamacq. "This was not a band who might have done something; this was a brilliant and audacious band who a lot of people had already nailed their colours to the mast for."

On the afternoon of February 12, hours before Viola Beach were due to play their first overseas show at a festival in Sweden, Lisa Leonard went round to the band's shared house in Warrington to lay birthday presents on her son's bed. "I remember thinking, 'I've got him where I want him. They're all safe.'" By the following day, her world had fallen apart.

The deaths of Viola Beach and Craig Tarry on that bridge in Södertälje were shocking precisely because they felt so senseless. They hadn't succumbed to drink or drugs or illness; there was nothing 'glamorous' or 'romantic' about it. It just seemed cruel, brutal and beyond reason. As the music world rallied around the band, launching a campaign to get 'Swings And Waterslides' to Number One, the families, most of whom had never met before, were faced with an awful dilemma: did they draw a line under what happened and try to rebuild their own lives, or would they take what few finished recordings there were and forge a legacy from them?

"I probably would have just buried my head in the sand," admits Lisa, "but I had to take a step back and see it's not about what I want – it's about what Kris would want. There were times when I'd sit in his bedroom and ask him, 'What do you want?' Obviously you know he's not going to answer, but you just get so desperate. You don't want to do the wrong thing."

Neither did Communion, which backed off from releasing anything, as Ian Grimble explains, "because we didn't want to look like we were cashing in". When the families decided to press ahead with an album, however, the label resolved to help in any way they could. "The process of putting it together was hardcore," admits Grimble. "The hardest part was going through the session where they'd very quickly thrown down every song they had, so there were a lot of stops and mistakes and general mucking about – that was difficult to listen to. But by the time we'd finished recording, we had it exactly how they wanted it to sound – they were happy with every note. So I decided not to change anything. I felt that's how these songs had to go out."

The result is an album – released, like 'Swings And Waterslides', through their own label – whose existence might seem like a Pyrrhic victory, but for the families themselves, it represents much more than that. 'Viola Beach' is a document of – and a testament to – who this band were, the dream they all shared, and the friendships they forged. Ben Dunne, who's since established the River Reeves Foundation to raise money for Priestley College and the band's memorial fund, recounts a story told to him by Joanne Dakin, "who every year before Christmas would ask Jack what he wanted, and he'd always reply, 'Batteries and a little brother please, mum.' But last Christmas, he told her, 'I only need batteries this year, because I've got a little brother now.' There was always something quite vulnerable about Riv, but with Jack and the other boys he'd found people who were in tune with him, who would be there to look after him. He loved the world he was in for the short time he was in it."

There will always be sadness, of course, as well as that terrible, unresolvable question: what if...? But there will just as surely be catharsis, too. For Negin Karimi, "some of the songs on the album I find harder to listen to than others. But we have to train ourselves to make it a positive thing, because this isn't an album that should make people sad – they wrote songs to make people happy. I always think, 'What would Kris say?' And I know Kris would tell me to man up, put a smile on my face and enjoy the music."

NME

Ode

By Arthur O'Shaughnessy
(1844–1881)

We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample an empire down.

We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself with our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.

SEXY
BEASTS

If Wild Beasts' last record was about love, the new one is definitely about shagging. Barry Nicolson meets a band channelling an inner animal "that needs to hunt, that needs to fk, that needs to fight…"**

DON'T BE FOOLED BY HIS erudite exterior: Hayden Thorpe is an animal, just like the rest of us, and on Wild Beasts' new album, that animal has been let loose. The frontman describes 'Boy King' as an "unpleasant" and "apocalyptic" record, one that caused him to have a "minor breakdown" on the final day of recording, terrified about the parts of himself he was putting out there for all to see. "I have this litmus test," he explains, "whereby if your grandparents or your future in-laws hear your record and still think you're a nice boy, then your art is probably f**king terrible. So in some ways, the nausea I felt meant we were doing something right, but there's always that worry – what's dormant in me that I've allowed to come out? What if the mask slips and I can't put it back on again?"

Over the course of their career, Wild Beasts have made a name for themselves as incorrigible bards of all things coital, a band whose central dichotomy, in the words of bassist Tom Fleming, is that "we might be referencing feminist theory, but we're also lads singing songs about shagging". The urges behind 'Boy King', however, are different – baser, uglier, more primeval. It's a record full of alpha-male insecurities and compensatory swinging-dick guitar solos, whose lyrics abound with imagery of hunters and their quarry, carnivores and dark meat, big cats and 'virgin killers'. No wonder Thorpe thought twice about playing it to his nan.

"The last record [2014's 'Present Tense'] was made up of love songs," he says. "This one is all f**k songs. There's no love on it at all. It's a party record, but like any party there comes a point where it starts getting light outside, when your brain begins to glitch and you start to feel... doom."

Prior to the recording of 'Boy King', a different sort of doom had been gathering around Wild Beasts. "We were in a bit of turmoil," admits Thorpe. "There had been a few long, searching conversations about whether we'd still be able to create something that felt powerful and new to us."

Ultimately, the breakthrough came by doing what felt antithetical to them: 'Big Cat', the pulsating electro-rock prowl that opens the album, found them "leaning into tropes and sensibilities we'd always deliberately neglected. 'Big Cat' is the kind of song we made our music to kick against – the cod-Americanisms, the macho presentation, that kind of cockiness. But when we started turning towards that aspect of our psyches, we realised there was a fruitful well there. It felt very powerful to become that band."

Initially, there was some concern (or "negotiation", as Fleming puts it) over how those tropes and sensibilities would sound on a Wild Beasts record – after all, this isn't a band known for their love of a ripping guitar solo. Nevertheless, says the bassist, "it wasn't meant to be funny or ironic – it felt consistent with what we were doing musically. And when it came to recording with [producer] John Congleton in Texas, the more ridiculous we got, the more it seemed to work. He'd say to us, 'That's so retarded, we need to keep that in!'"

"The rock band, in many ways, is a beautiful and absurd construction of masculinity," adds Thorpe. "You know, the guy with long, flowing hair, shredding away on his guitar with that beautiful shred-face, as if he's kissing his mother..."

Fleming nods his head in agreement. "There's something very trans about that too, isn't there? Look at any Van Halen performance: they're macho as hell, but the playing is all quite abstract and delicate and careful – it's very feminised, very effete. It's odd – we thought we were playing around with macho tropes, but maybe there's something else going on there..."

"Music engages our lizard-brains"

AS THE TRACK listing ('Tough Guy', 'He The Colossus', 'Eat Your Heart Out Adonis', et al) would suggest, this is an album about masculinity and machismo – the emptiness of it, but also the evolutionary necessity of it. As Thorpe says, "50,000 years ago we were cave-dwelling and now we're iPad-scrolling, but we're still the same animal. This record is an engagement with that animal, with this thing that needs to hunt, that needs to f**k, that needs to fight. Those instincts are now regarded – for good reason – as being dangerous or destructive. But that untamed aspect of ourselves is still there. It's music that really engages that part of our lizard-brains."

Is that why you've called 'Boy King' an album for the Tinder generation?

"That idea came from how many people now have a separate digital persona – how our hearts are lived out online. You can transcend yourself online, become bigger than you are – that's something you used to have to form a band to do. Tinder is a powerful and amazing tool, but it doesn't exist because of technology, it exists because our hearts need it. It's in our make-up to go forth and procreate, to spread and encounter new people."

Thorpe's own notions of masculinity were formed by the place he grew up in – "this stoic Cumbrian farming town where men are hardy breadwinners who work on the land" – and the wider cultural phenomenon of Britpop, both of which he ultimately ended up rejecting. "It's no coincidence we make the music we do when that's what our puberty was soundtracked by," he says. "When someone like Liam Gallagher is being held up as the ultimate heroic male figure, that shapes you. When you're a kid, you have to create this hyper-male front to protect your soft bits. You have to develop that just to get by, to jostle for position."

Is this generation experiencing a crisis of masculinity? Have our ideas of manhood become skewed and distorted?

"I think it's been going on for a long time," says Fleming, "but it's only now that people are starting to look around and go, 'Hang on, a lot of young men are killing themselves.' All the traditional roles we used to fill are collapsing or being outsourced. There's no jobs and not much money around, but there's a lot of violence."

"Male emotion is a taboo subject," agrees Thorpe. "There's no strong, accepted form for men to open up and talk about their situations. We're a danger to ourselves, really – the architects of our own demise. This album is us, as guys, looking around and saying, 'F**k... I'm not OK, how do I express this?'"

We live in an age of confusion and cultural upheaval, one that Wild Beasts wouldn't claim to have any answer for, but with 'Boy King', they may just have made the perfect soundtrack to it.

NME

3 big influences on the new Wild Beasts album

GRAYSON PERRY, ARTIST
Thorpe: "I don't think you get more ballsy than a man in a dress. I think that's one of the most sensational expressions of machismo and virility there is. It's such a protest. It's such a 'f**k you'. The band started as a punk-rock protest."

JAH WOBBLE, MUSICIAN
Fleming: "There was this one track, 'A13', that I was listening to heavily during the making of the record, where he's speaking about geezerish Essex [and] swaggering men who hate themselves. Those two things live alongside each other on this album."

DALLAS, WHERE 'BOY KING' WAS RECORDED
Thorpe: "Why not Texas? Where you can openly carry a weapon? Where you're surrounded by skyscrapers in the middle of a barren desert? It felt like the most appropriate place to make the record we were about to make."

PHOTOS: TOM ANDREW, SHUTTERSTOCK

SHE'S
GOT
SOUL

There's a soul revival going on and Nao is at the heart of it. But, she tells Jordan Bassett, she's not planning world domination just yet

LOOK, NO ONE IS SAYING that 28 is old. But we're accustomed to our up-and-coming pop stars being more of the 'teenage heartthrob' ilk than Nao, AKA Neo Jessica Joshua, the east London soul singer who's taken the scenic route.

"It took me 14 years to get here," she says. "I feel like the music industry is so fickle; things can come up and down, so it's more important to just enjoy what's happening now. I have no idea what's going to happen tomorrow."

Yet she learned much during the years she spent giving singing lessons in south London and performing as a session musician for Pulp and Kwabs among others. "Being older has helped me with some things, like signing a record deal to my own label [Little Tokyo Recordings] because it meant I could bring other people along and grow a family," she says.

Nao was discovered by chance when preparing to perform backing vocals for a friend in south London venue Corsica Studios. "My now-manager was in the audience," she says, "and he was like, 'Who are you? Why have I not heard of you before?' He asked if I was interested in doing solo stuff and I was like, 'Yeah, but I'm also happy doing the session stuff I do now. I've found a way to get paid to sing; I don't know if I want to give that all up.' Then, when I started exploring it, I started writing and feeling strong, so I decided to let it all go and see what happens."

The resulting debut album, 'For All We Know', is a crisp, cool collection of soul songs that are by turns sexy ('Get To Know Ya'), romantic ('Adore You') and lyrically complex ('Blue Wine', which explores her brother's depression). The songs are smoky, low-key, characterised by quietly throbbing basslines and glassy percussion. While the song 'Girlfriend' makes lyrical allusions to Prince (Nao's a massive fan), the funk workout 'Trophy' could have been discovered in his rumoured vault of unreleased music; it's that good.

This comes in the midst of something of a soul revival, with singers such as Låpsley, Mabel McVey, Connie Constance and Jorja Smith giving the genre a slick 2016 makeover. Nao is gifted in both talent and timing; now is the perfect moment for her to pitch to the mainstream.

It's no surprise that she's being touted as the next big thing, having come third in the BBC's Influential Sound Of 2016 poll earlier this year. What's perhaps more surprising, though, is that Nao expresses little interest in the stardom the record seems likely to win her.

Asked about her goals for the future, she laughs and says, "Oh my gosh! I think if you were asking my label [the album is being released via Sony and Little Tokyo Recordings] they want me to be Adele, but I've set my bar quite low. Is that a bad thing to say? I think it's a cultural album. Maybe it's not an album that sells loads and loads in its first week, but it could be a word of mouth thing. And then people start to hear it and over time it grows and it finds its home. I feel like those are the albums that I love."

> "Singing in front of people is empowering"

So, Nao is both outrageously talented and refreshingly humble. The bottom line: she's cool with who she is. "I don't think I'm a massive hit writer," she says. "I feel like the music's definitely accessible, but I'm not sure the radio can play it all day."

She's too modest: mysterious R&B singer AK Paul clearly knew he was onto a good thing with their 2014 collaboration 'So Good', and 'Super Ego', the glittering electrofunk song she recorded with Disclosure, was one of the best from their 2015 Number One album 'Caracal'. Yet she refuses to see herself as a potentially massive star. In Glastonbury speak, she's less interested in playing the ludicrously massive Pyramid Stage than the smaller, more boutique-feeling Park Stage.

"I watched Adele at Glastonbury," she says, "and I thought she was obviously doing an amazing job, but for one person to give themselves to that many people… I wondered what she was thinking before she went on stage. I imagine it would be quite daunting." She adds, with a grin, "Cut to me next year when I'm on the Pyramid Stage and I'm like, 'See you later!' and get in my jumbo jet."

After performing as a back-up singer on the Park Stage in previous years for the likes of Jarvis Cocker and, slightly bizarrely, the Radio 4 comedian Marcus Brigstocke, she made it her own as a solo artist this year, having performed on the BBC Introducing stage in 2015. Give it a couple of years and a main stage daytime slot doesn't sound like a stretch at all.

Yet she hasn't forgotten what she learned as a teacher in south London. Her different careers collided when she spotted a shy teenager on the music video set of her song 'Girlfriend', which was filmed the day before our interview.

"He reminded me of one of the students I used to teach," she says. "He'd grown up on an estate, got into s**tloads of trouble at school and got kicked out. He was actually really interesting, but he couldn't make eye contact when he spoke. He was super-underconfident. I used to encourage my students to use singing as a way of boosting their confidence and helping them to open up a bit more. Singing in front of people does that; it really switches something inside of you. It's really empowering."

While she's humble, it's clear Nao's found her own empowerment through singing. When she decides where she wants that power to take her, there'll be no stopping her. Via the scenic route, of course.

NME

PHOTOS: ASH COLLINS. ILLUSTRATION: CERE MAE

Nao's Top 5 soul favourites

DONNY HATHAWAY
For All We Know
"This always brings me to tears, so I named my album after it. I love the sentiment of the song, which is '*Tomorrow may never come / For all we know*'."

LAURYN HILL
Doo Wop (That Thing)
"It's got everything: old-school harmonies, old-school horn lines, hip-hop samples and she's rapping, she's singing. Everything that embodies soul."

STEVIE WONDER
Ribbon In The Sky
"This song is the epitome of beauty, basically. Stevie's voice doesn't age. I flew to London from France especially to see him at Hyde Park recently and shed a tear."

FRANK OCEAN
Channel Orange
"The whole album is a soul record. It's really poetic, it's interesting and I love the way the lyrics aren't that direct; he creates feelings with lots of different images."

OMAR
There's Nothing Like This
"He's a voice that's been around for years and years and years and he's just kept going, basically. I really respect him for not compromising at all. This song is really sick."

NME at Reading Festival powered by the University of Reading

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NME IS TEAMING UP WITH the **University of Reading** and 12 of its students to report live for NME and NME.com from the mud, music and mayhem of Reading Festival.

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- Now in its 90th year, the University played an important part in the music industry long before the Festival was established. Pink Floyd, The Who, The Jam and the Sex Pistols are just some of the acts to have played its stages.
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RADAR

MUSIC, FILM, TV & MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks
And when to drop them

GOAT

BEST FOR GOING PAGAN
GOAT
Try My Robe
The Swedish psych heroes return with a 2016 take on *The Wicker Man*, a freaked-up folk voyage to the outer reaches of their magical minds. Absolutely brilliant stuff.

BEST FOR MEDITATING ON MORTALITY
LOLAWOLF FEAT. MILEY CYRUS
Teardrop
Zoë Kravitz's electropop group welcomes in Miley for a guest spot on this twitchy, slow-burning glitch-soul track, with the 'Wrecking Ball' star turning up to give us some real talk about death. Intense.

BEST FOR SPACING OUT
JUSTICE
Safe And Sound
It's their first single in five years, and the French duo are back with a pure banger. At almost six minutes long, this electro-disco tune, complete with a heroic choir, is something to totally lose yourself in.

BEST FOR CHILLING
DE LA SOUL
Royalty Capes
The hip-hop heroes prove they've still got it on this jazzy, Sun Ra-influenced, laidback rap masterclass.

DE LA SOUL

BEST FOR STARGAZING
DANIEL WOOLHOUSE
Map Of The Moon
The artist formerly known as Deptford Goth returns with a luscious but dimly lit electro ballad. His name might have changed, but he's as magnificently moody as ever.

BEST FOR COOLING OFF
MAJOR LAZER
Cold Water
Justin Bieber and MØ help out on this Ed Sheeran-penned tune, which is relatively mellow compared to Major Lazer's bigger, brasher numbers.

BEST FOR INSOMNIA
TWIN ATLANTIC
No Sleep
Nothing – not even a nice cup of chamomile tea – can get Twin Atlantic off to bed. But the more they're awake, the more time they've got to write serious guitar anthems like this.

BEST FOR INDIE BROMANCES
HAMILTON LEITHAUSER + ROSTAM
A 1000 Times
Hamilton Leithauser of The Walkmen and Rostam Batmanglij, who used to be in Vampire Weekend, come together on this sweet indie singalong.

HONEYBLOOD

BEST FOR CASTING SPELLS
HONEYBLOOD
Ready For The Magic
The Scottish duo are on fighting, clattering form with the first track from their forthcoming second album, coming over like 1990s grunge-punks L7 meeting modern-day rockers Drenge.

BEST FOR QUESTIONING AUTHORITY
PJ HARVEY
Guilty
A newly released outtake from the 'The Hope Six Demolition Project' sessions, PJ Harvey is caustic and politically potent here, calling out: '*Drones that come / Come in the thousands / But nobody asked us / If we wanted them.*'

For more new music, go to NME.com

PJ HARVEY

PHOTOS: MARIA MOCHNACZ

Boys that sing

Viola Beach's name will always be synonymous with tragedy, but at least now we have a document of who this band were

VIOLA BEACH
Viola Beach
★★★★☆
POSTHUMOUS EXUBERANCE

ALBUM OF THE WEEK

THE OLD maxim goes that you have your whole life to write a debut album and six months to come up with a second one, but for Kris Leonard, River Reeves, Tomas Lowe and Jack Dakin, that simply wasn't long enough. Viola Beach's lives – and that of their manager Craig Tarry – were cut tragically short before they could reach that first milestone. And while this posthumous patchwork of recordings, many of which were destined for a future EP, demanded a release and deserves to be celebrated, it's tempered by the knowledge that this band were barely even getting started. 'Viola Beach' is not the debut album they would have made, but it's the only legacy they'll leave; you're glad that it exists but, at the same time, you wish it didn't have to.

Then you actually listen to it, and what you're struck by isn't the sadness of the story, or the potential that will go unfulfilled, but the energy and exuberance that so obviously went into making it. 'Viola Beach' is an album that, against all odds, leaves you with a smile on your face. Of course, that's what early singles 'Swings And Waterslides' and 'Boys That Sing' did so well in the first place: Viola Beach were at a stage in their career where influences (in particular the elastic indie-funk of Peace and Two Door Cinema Club and melodic ebullience of The Kooks) were still worn on their sleeves, but they possessed enough charm – and talent – to dispel any cynicism. Certainly this summer's festival circuit already feels poorer for the absence of earworms-in-waiting like 'Really Wanna Call' and 'Like A Fool'.

The exception is 'Call You Up', a winsome late-night lament that hints at hidden depths and a burgeoning songwriting maturity. We'll never know what 19-year-old frontman Kris Leonard was working on at the time of his death, much less the songs he would have gone on to write had he lived, but 'Call You Up' may well be the best one that he left behind. Viola Beach's name will always be synonymous with tragedy, but at least now we have a document of who this band were – and what they might have achieved.

Barry Nicolson

FOR FANS OF

Viola Beach (l-r): Jack Dakin, River Reeves, Kris Leonard and Tom Lowe

Blossoms (l-r): Josh Dewhurst, Myles Kellock, Tom Ogden, Charlie Salt and Joe Donovan

In bloom

A heroic blend of radio-friendly guitar pop and bristling disco from the Stockport five-piece named after a pub

BLOSSOMS
Blossoms
★★★★☆
GUITARS ROMANCE DANCING

WHEN IT'S NOT enjoying an imperial phase, guitar music does well to cosy up to pop. So, in 2016, Catfish do pop with a Liam Gallagher snarl. The 1975 do pop with Tame Impala's breadth. Bastille, meanwhile, just do straight-up pop. Enter Stockport five-piece Blossoms – this year's biggest guitar-pop shooting stars, named after a pub and looking like snake-hipped garage rockers from the wrong side of Scarysex Central – occasionally sounding like Ellie Goulding. Tipped for greatness by the BBC Sound Of 2016 poll, they're cunningly making a stealth assault on chart territory.

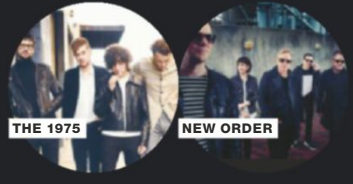
Their debut album opens as radio-friendly as it can be; the irrepressible 'Charlemagne' is built around 'Running Up That Hill' rhythms, clubland synthpop and a hook worthy of Hall & Oates, A-ha and, yes, The 1975. Over at 'Getaway', 'At Most A Kiss' and 'Honey Sweet', they pay homage to '80s funk electropop, Duran Duran, Pet Shop Boys, Hurts, The Wombats, Jane Wiedlin and (ahem) The Script. It's tuneful, romance-based radio pop with slivers of guitar for decoration.

Then something interesting happens. Midway through glacial, nostalgic piano ballad 'Onto Her Bed', the song dissolves in a swarm of poltergeist atmospherics before it hits the chorus and Blossoms begin exposing roots, prodding boundaries. 'Texia' and 'Cut Me And I'll Bleed' embrace New Order's murder-on-the-dancefloor aesthetic. 'Blown Rose' finds singer Tom Ogden celebrating '*the stately homes of England*' from amidst a foliage of bristling electro-jangle reminiscent of Bernard Sumner and Johnny Marr's Electronic – at points you can even hear it tipping its 'Hatful Of Hollow'.

By the end they're ripping open their disco shirts and beating their hairy indie-rock chests like tight-trousered Tarzans – 'My Favourite Room' is their take on the howling-at-mountains acoustic Noelrock of the late '90s, and 'Blow' and 'Deep Grass' delve into full-on psychtronic blues scree. Ultimately, Blossoms leap from their chart-bound Trojan horse as modernist rock heroes.

Mark Beaumont

FOR FANS OF



PHOTOS: BBC, DANNY NORTH, MATT SALACUSE, NICK WILSON, DEAN CHALKLEY

new music

dinosaur jr.
give a glimpse of what yer not
05/08/2016

album of the month

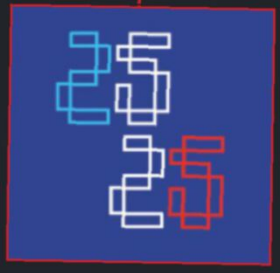
wild beasts
boy king
05/08/2016

blood orange
freetown sound
19/08/2016

moose blood
blush
05/08/2016

tim burgess presents
vinyl adventures from istanbul to san francisco
out now

factory floor
25 25
19/08/2016



nao
for all we know
out now

slow club
one day all of this won't matter anymore
19/08/2016

ryley walker
golden sings that have been sung
19/08/2016

giggs
landlord
05/08/2016

thee oh sees
a weird exits
12/08/2016

benjamin francis leftwich
after the rain
19/08/2016

fopp stores

bristol college green
cambridge sidney st
edinburgh rose st
glasgow union st & byres rd
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manchester brown st
nottingham broadmarsh shopping centre
oxford gloucester green

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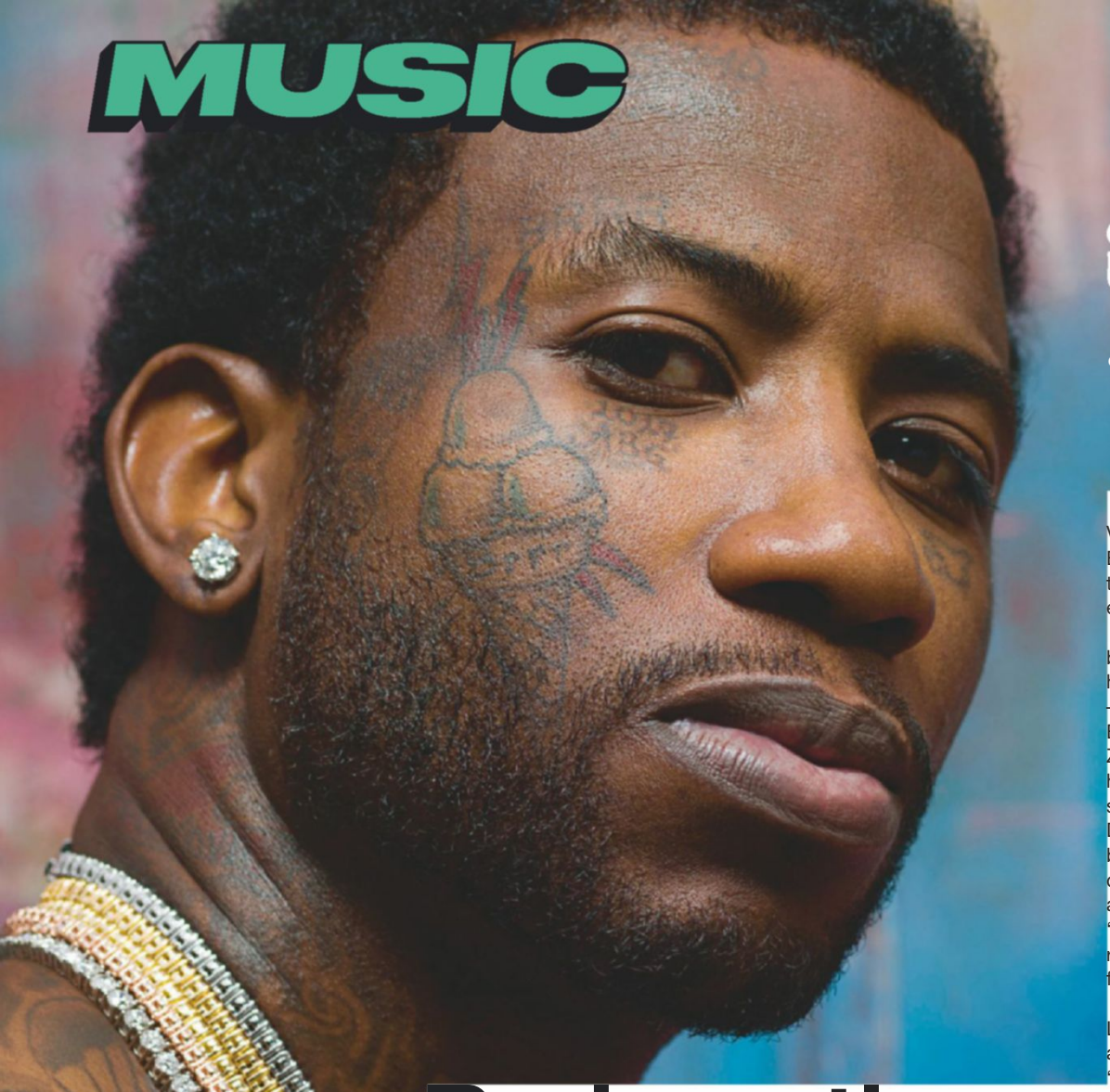
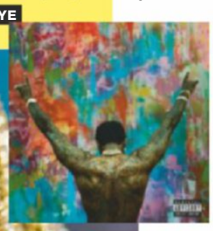


Redemption songs

Gucci Mane's first album since leaving prison is a riot of big-hitting confessionals, plus Kanye and Drake guest spots

GUCCI MANE
Everybody Looking
★★★★☆
ATLANTA HIP-HOP KANYE



RADRIC DELANTIC DAVIS – AKA trap godfather Gucci Mane – has been a giant of the ever-fertile Atlanta hip-hop scene since 2005, paving the way for the likes of new-school superstars Future and Young Thug. But trouble is rarely far away. Mane escaped murder charges in 2006 after shooting an armed attacker, and violent outbursts and stints in psychiatric hospitals have painted an uneasy picture of the 36-year-old rapper. In 2013 he was jailed for three years on drug and gun charges, just as he was beginning to transcend the trap scene he dominated.

Drama, though, has never inhibited his creativity. New album 'Everybody Looking', the rapper's ninth, is the latest addition to an eye-wateringly large discography: Mane dropped no fewer than 29 mixtapes while in prison, including Christmas Day 2013's 'The State Vs. Radric Davis II: The Caged Bird Sings'. His release in May this year sparked mass exultations across social media.

In an effort to return with a bang, Mane has turned to two of his trusty producing lieutenants – Mike WiLL Made-It (he of Beyoncé's 'Formation') and Zaytoven – and some of hip-hop's most famous for guest spots. A reverential-sounding Drake delivers the chorus on the bouncing 'Back On Road'; the darker 'Pussy Print' has Kanye and Mane discussing their '*narcissism*'; and fellow Atlanta rapper Young Thug is typically frantic on 'Guwop Home'.

The rest of 'Everybody Looking' is set aside for Gucci and his confessional sermons. 'No Sleep (Intro)' is a revealing autobiographical tale about his struggle to get off booze and drugs, while 'Pop Music' takes on his detractors (although given the nature of his most recent conviction, lines such as '*F**k all that rap beef, let's have a gun battle*' may be a little short-sighted). 'Robbed', meanwhile, demonstrates some self-deprecation that refreshingly cuts into that braggadocio: '*I reminisce about the day I got robbed / Ain't ashamed to say I got robbed*'. Mane's plodding style of narration may not be the most magnetic in hip-hop, but his stories are captivating.

His legend was amplified during his stay in prison and with 'Everybody Looking' he's consolidated it. The intrigue that surrounds him remains. The tunes he's releasing are fresh and exciting. And he'll probably drop another mixtape next week, just to keep things interesting. **Sam Moore**

STRANGE BUT TRUE

Producer Zaytoven communicated with Gucci Mane about the beats for 'Everybody Looking' over inmate texting service CorrLinks.

PHOTOS: JONATHAN MANNION

Star power

2016's most satisfying summer blockbuster

STAR TREK BEYOND

12A *Chris Pine, Zachary Quinto, Idris Elba, Simon Pegg*

★★★★☆

SCI-FI ACTION SEQUEL

STAR TREK BEYOND ARRIVES with less hype than studio bosses who signed off an estimated $185m production budget might have hoped. This is probably a fallout from 2013's *Star Trek Into Darkness*, J.J. Abrams' disappointing sequel to his rousing 2009 reboot *Star Trek*, coupled with a rubbish first trailer which makes this follow-up from *Fast & Furious* director Justin Lin look like a bland action-adventure that just happens to be set in space. But it will be a shame if *Beyond* fails to attract casual sci-fi fans as well as dedicated Trekkies because it might be the summer's most satisfying blockbuster.

It begins with Captain James T. Kirk (Chris Pine) and Commander Spock (Zachary Quinto) both questioning their future with space exploration troop Starfleet. The former is finding his once exciting role hollow and monotonous, while the latter is feeling the pull of his Vulcan roots. When staunch alien warlord Krall (Idris Elba) breaches the USS Enterprise in search of a potentially devastating ancient weapon, both officers have to commit fully to their crew to prevent him from using it to end civilisation.

Star Trek Beyond's relatively straightforward, self-contained plot makes it feel like a supersized episode of the classic TV series, but that's precisely why it's so entertaining. The script, co-written by Simon Pegg (who also returns as Enterprise engineer Scotty), nods fondly to the past while also pushing the franchise forward. In an early scene, we learn that Lieutenant Sulu (*Harold & Kumar*'s John Cho) is raising a child with his same-sex partner, a rare glimpse of gayness in a Hollywood film of this scale.

Lin's film could be accused of lacking ambition in comparison with recent Marvel movies like *Captain America: Civil War*, and it sometimes wastes its talented cast. Because of the actor's untimely death in a car accident last month, every glimpse of Anton Yelchin's ship navigator Chekov feels especially significant, but Elba's villain only really shines at the climax and Zoe Saldana's Lieutenant Uhura remains on the fringes. But these minor gripes aren't enough to spoil a smartly paced movie that loads its crowd-pleasing action sequences with emotional repercussions that keep you fully invested.

Nick Levine

PHOTOS: KIMBERLEY FRENCH, 2016 PARAMOUNT PICTURES, WALT DISNEY PICTURES

(L-r:) Anton Yelchin as Chekhov and Chris Pine as Kirk

STRANGE & TRUE

Jaylah, a kick-ass new character played by Sofia Boutella, was inspired by Jennifer Lawrence's self-reliant heroine in the 2010 film *Winter's Bone*.

Fishy business

It's essentially just a slick remix of *Finding Nemo*, but *Finding Dory*'s emotional moments will definitely hook you in

FINDING DORY
U *Ellen DeGeneres, Albert Brooks, Ed O'Neill, Idris Elba*

★★★★☆

ANIMATION COMEDY ADVENTURE

GIVEN THAT 2003'S *FINDING Nemo* remains one of Pixar's most beloved movies (and its second most successful at the box office after *Toy Story 3*), it's surprising the Disney-owned computer animation pioneers have taken 13 years to come up with a sequel. It's pretty safe to presume casting wasn't an issue; Ellen DeGeneres, who voices this film's title character, has mentioned that she was waiting for their call over 20 times on her chat show.

Despite the long gap between the two films, *Finding Dory* is actually set just 12 months after the events of *Finding Nemo*. The plot follows DeGeneres's impishly charming fish, a regal blue tang with a serious amnesia problem, as she swims across the ocean in pursuit of Jenny and Charlie (Diane Keaton and *American Pie*'s Eugene Levy), the long-lost parents she can barely remember. Along the way, she becomes separated from her old clownfish pals Marlin (*The Simpsons*' Albert Brooks) and Nemo (child actor Hayden Rolence), and makes a pact with a crotchety octopus called Hank (*Modern Family*'s Ed O'Neill) whom she meets at the public aquarium in California where she believes her parents are living.

Although the story is essentially just a slick remix of *Finding Nemo*, *Finding Dory* transcends its rather obvious plotting to become a sequel that does justice to the original. Pixar's computer animation is typically lush and immersive as the story builds to a spectacular climax that recalls, albeit in a more family-friendly way, the iconic ending of *Thelma & Louise*.

STRANGE BUT TRUE

Dory is the most liked character ever from Disney or Pixar on Facebook with 25 million likes.

But like the best Pixar movies, *Finding Dory* also succeeds because of its heart and laughs. A clever running joke involving Sigourney Weaver will tickle grown-ups; *The Wire*'s Idris Elba and Dominic West team up again to play territorial sea lions who steal scenes by yelping "Off! Off! Off!" at anyone who wants to join them on their lounging rock. Dory's quest to find her parents is as sentimental as you'd expect, but that doesn't prevent it from being affecting. Whatever your age, this film's emotional moments will reel you in hook, line and sinker.
Nick Levine

(L-r:) Hank (Ed O'Neill) and Dory (Ellen DeGeneres)

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All that jazz

Ethan Hawke toots the horn for Chet Baker in this not-quite-a-biopic that takes jazzy liberties with the truth

BORN TO BE BLUE
15 *Ethan Hawke, Carmen Ejogo*
★★★★☆
JAZZ SEX DRUGS

JAZZ TRUMPETERS ARE having a surprising cinematic moment. Already this year Miles Davis has had the biopic treatment, care of Don Cheadle's ambitious but messy *Miles Ahead*. Here, Ethan Hawke toots the horn for Chet Baker. If someone can bash out something on Dizzy Gillespie or Louis Armstrong before the year's out then we've got ourselves a trend.

As was the case with *Miles Ahead*, *Born To Be Blue* is not, strictly speaking, a biopic. It takes its own jazzy liberties with the truth, instead preferring to peel away parts of Baker's persona and graft them together to tell the story of a man torn between self-importance and self-destruction.

Director Robert Budreau sets out his intention to be honestly dishonest in the opening scenes. In smoky black and white, a trumpeter plays a confident solo in a jazz club then slinks back to a quiet dressing room where a groupie tumbles onto him, offering sex and a heroin syringe. As his wife bursts in, a director calls cut. We're watching Baker starring in the film of his own life and, he admits, most of it's not true. The rest of the film is not so tricksy, but that little reveal gives it licence to experiment.

Largely, it's a successful experiment. It tells three love stories, as Baker falls hard for music, drugs and Jane (Carmen Ejogo as a fictional composite of ex-loves). He wants each of them powerfully, doesn't understand the grip any of them have over him and knows he can't have any one of them without losing another. Because it's chosen to throw out the truth for some seductive lies, Budreau's film keeps a sense of surprise and discovery. It's a story that sucks you in because it tells of a man of many layers, rather than telling you about someone you already know.

Ethan Hawke has become a much more interesting actor as he's aged. The eagerness to please that used to emanate from his performances has drifted away, leaving an actor of laidback charisma. His Chet Baker may not be the man as he actually was, but he's one you want to get to know better *and* one you want to be better.

Olly Richards

PHOTO: REX FEATURES

STRANGE BUT TRUE

Chet Baker died in May 1988 when he fell from the window of room 210 at the Hotel Prins Hendrik in Amsterdam. The 'Chet Baker Room' is available to book.

"We want to give pop a cool, credible edge"

Fickle Friends

Indie-pop quintet ready to be the next 1975

FICKLE FRIENDS ARE ABOUT to enter their second life. Two years on from dropping their debut track 'Swim' onto the internet, the band are signed to a major label, hitting up festivals and heading out to LA on a regular basis to record an album. Phase two is off to a flyer.

Born out of a love of Two Door Cinema Club and Phoenix, Natti Shiner, Chris Hall, Sam Morris, Harry Herrington and Jack Wilson started jamming together while at university in Brighton. Vocalist Natti is unashamedly open about the band's rocky beginnings and their enduring work ethic: "It was quite bad, and then it kind of became what it is now with lots of work."

Six months ago, however, the band were in dire straits. Their manager had quit; money was tight; and they were touring extensively in a banged-up Ford Galaxy. But after a rapid slew of upbeat singles and their breakout 'Velvet' EP, they bagged a recording contract with Polydor.

The band felt that there was no better way to start the new chapter than by re-releasing their deliciously catchy single 'Swim' – just "with a bit of help" this time. Natti describes their new single 'Cry Baby' as pop but with a "slightly mental indie feel" and with claustrophobic synths, scattered beats and a gigantic pop hook, she's not wrong.

They're now working on their debut album with Mike Crossey (The 1975, Wolf Alice) in California and want to spearhead the alternative-pop renaissance, saying: "I think we just love pop music and we kind of just want to give it that cool, credible edge." Their reincarnation may not signal a brave new direction, but the one they're following is the pathway to pop perfection. **Thomas Smith**

FOR FANS OF Best track

Swim

A cheesy '80s-inspired romp that'll be the toast of this summer's house parties.

Details

BASED: Brighton

SOCIAL: @FickleFriends

BUY IT: 'Cry Baby' is available on streaming sites now

FACT: Natti penned the single 'Cry Baby' immediately after watching the Johnny Depp-starring 1990 film of the same name.

LIVE: August 26 Reading Festival, **August 27** Leeds Festival, **September 11** Bestival, **November 3** Heaven, London

For more on Fickle Friends, go to NME.com

PHOTOS: DANNY CLINCH, JENN FIVE

Fickle Friends (l-r): Harry Herrington, Jack Wilson, Natassja 'Natti' Shiner, Sam Morris and Chris Hall

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live

THE MOST IMPORTANT GIGS THIS WEEK

FATBOY SLIM

WHO: DJ AKA Norman Cook, the guy who created 'Praise You' and 'Right Here, Right Now'.
WHY: He'll play those tunes and loads more.
DATE: Sat 30

JESS GLYNNE

WHO: Massive chart-beating singer who released her debut 'I Cry When I Laugh' almost a year ago.
WHY: For the singalongs.
DATE: Fri 29

FESTIVAL

CAMP BESTIVAL

Thu 28-Sun 31 July

WHERE: Lulworth Castle, Dorset
WHY: It's as close as you'll get to Bestival without going to the Isle of Wight.
FUN FACT: It's received the Best Family Festival Award four times at the UK Festival Awards.
TICKETS: £207.50 for a weekend ticket with camping; £70 per day

LOYLE CARNER

WHO: South London rapper who's supported MF Doom and Joey Badass and collaborated with Kate Tempest.
WHY: He and Tom Misch recently made a perfect summer jam in 'Crazy Dream'.
DATE: Sat 30

KATY B

WHO: Peckham singer who released her third album 'Honey' this year.
WHY: Her new music her best yet.
DATE: Sat 30

READER'S PICK

MICHELLE
44, Wimborne
@MeeshWright

TEARS FOR FEARS

Sun 31

"I'm seeing Tears For Fears, my pin-up band of the 80s!"

FESTIVAL

KENDAL CALLING

Thu 28-Sun 31 July

WHERE: Lowther Deer Park, Hackthorpe, Cumbria
WHY: The Lake District setting is unique and the headliners are massive considering the low ticket price.
FUN FACT: The size of the festival has grown by more than 10 times in the 10 years since it started in 2006.
TICKETS: £135 for a weekend ticket with camping

NOEL GALLAGHER'S HIGH FLYING BIRDS

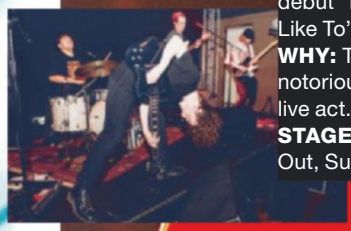
WHO: Rock band fronted by the man Liam Gallagher keeps calling a potato.
WHY: He's not a potato, he's very good.
STAGE & DATE: Main Stage, Sun 31

RUDIMENTAL

WHO: Drum'n'bass group from east London.
WHY: They have all the hits.
STAGE & DATE: Main Stage, Fri 29

SPRING KING

WHO: Manchester garage-rockers, fronted by singing drummer and production guru Tarek Musa, who released their debut 'Tell Me If You Like To' in June.
WHY: They're a notoriously raucous live act.
STAGE & DATE: Calling Out, Sun 31



PETE DOHERTY

WHO: Libertines man doing his solo stuff.
WHY: Doherty is never less than entertaining.
STAGE & DATE: Calling Out, Sat 30

PUBLIC ACCESS TV

Sat 30 Soup Kitchen, Manchester

WHO: New York indie chorus kings.
WHY: Their debut 'Never Enough' is out in September, but you can get a preview here.
WHO'S SUPPORTING: No details yet.
TICKETS: £8.80 from ents24.com

WILD BEASTS

Fri 29 The Old Market, Hove

WHO: Quartet from Cumbria that make swooning, falsetto-heavy indie.
WHY: They're just about to release their brilliant fifth album 'Boy King'.
WHO'S SUPPORTING: No details yet.
TICKETS: £18.15 from ents24.com

ALLUSONDRUGS
Wed 3 Our Black Heart, London
Thu 4 The Boileroom, Guildford

ASH
Fri 29 Sugarmill, Stoke-on-Trent

BABY BRAVE
Fri 29 Rewind, Wrexham

BENGA
Fri 29 The Nest, London

BIG DEAL
Sat 30 Esquires, Bedford

BILL RYDER-JONES
Fri 29 O2 Academy, Leicester

BROCKIE
Fri 29 Donington Park, Derby

COASTS
Fri 29 The Limelight, Belfast

DAG NASTY
Thu 4 O2 Academy, Newcastle

DALE BARCLAY
Fri 29 Buskers, Dundee
Sat 30 Broadcast, Glasgow

THE DAMNED
Wed 3 Fibbers, York
Thu 4 Picturedrome, Holmfirth

DARLINGSIDE
Mon 1 The Tunnels, Bristol
Tue 2 The Greystones, Sheffield
Wed 3 Gullivers, Manchester
Thu 4 The Slaughtered Lamb, London

DE LA SOUL
Wed 3 Newport Centre, Newport

DON BROCO
Fri 29 Riverside, Newcastle
Sun 31 & Mon 1 O2 Institute, Birmingham
Wed 3 & Thu 4 Key Club, Leeds

THE FALL
Sat 30 Oran Mor, Glasgow

FLAG
Mon 1 & Tue 2 The Underworld, London

GOLDIE LOOKIN' CHAIN
Sat 30 Wheatsheaf Inn, Banbury

IDLEWILD
Sat 30 The Limelight, Belfast

IMARHAN
Sun 31 Philharmonic Hall, Liverpool
Mon 1 Brudenell Social Club, Leeds
Tue 2 Broadcast, Glasgow
Thu 4 Komedia, Brighton

IMELDA MAY
Sat 30 Horsecross, Perth

KID CANAVERAL
Sat 30 Summerhall, Edinburgh

LIVING BODY
Fri 29 The Cluny, Newcastle
Mon 1 Fallow, Manchester

LOW
Mon 1 Revelation St Mary's, Ashford
Tue 2 Tramshed, Cardiff
Wed 3 The Epstein Theatre, Liverpool
Thu 4 Sage, Gateshead

LUNGS
Fri 29 Night & Day Café, Manchester

MADNESS
Thu 4 Corn Exchange, Edinburgh

MAXIMO PARK
Sun 31 Times Square, Newcastle

MK
Sat 30 Motion & The Marble Factory, Bristol

MONEY
Wed 3 Battersea Arts Centre, London

MOOSE BLOOD
Fri 29 The Cookie, Leicester

NAPOLEON
Mon 1 The Anvil, Bournemouth
Tue 2 The Joiners, Southampton
Wed 3 The Westcoast, Margate
Thu 4 O2 Academy Islington, London

NOEL GALLAGHER'S HIGH FLYING BIRDS
Wed 3 Open Air Theatre, Scarborough

OCTOBER DRIFT
Fri 29 Underground, Plymouth
Sat 30 Oakford Social Club, Reading

ONEMAN
Fri 29 XOYO, London

RYLEY WALKER
Tue 2 Trades Club, Hebden Bridge
Wed 3 The Glee Club, Nottingham
Thu 4 Arts Centre, Norwich

SISTERAY
Sat 30 Fibbers, York

SPECTOR
Fri 29 Moth Club, London

VAN MORRISON
Thu 4 Kelvingrove Park, Glasgow

THE WONDER YEARS
Fri 29 Sin City, Swansea
Sat 30 Key Club, Leeds
Sun 31 Stereo, Glasgow

X&Y
Wed 3 Hoxton Square Bar & Kitchen, London

YOUNG LEGIONNAIRE
Mon 1 The Cluny, Newcastle
Tue 2 The Hug & Pint, Glasgow

CLUB NME
BBC INTRODUCING CHIMES + SEA BED
Fri 29 Koko, London

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NME

DESIGN & ILLUSTRATION: CERE MAE

October 13th 2016
Islington Metal Works, London
4-11pm

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OCTOBER 2016

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SUN 30 - MANCHESTER ARENA

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20 YEAR CELEBRATION OF

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FRI 18 NOV	NEWCASTLE	O2 ACADEMY
SAT 19 NOV	MANCHESTER	O2 RITZ
THU 24 NOV	LEICESTER	O2 ACADEMY
FRI 25 NOV	OXFORD	O2 ACADEMY
SAT 26 NOV	LEEDS	O2 ACADEMY
FRI 02 DEC	BRISTOL	O2 ACADEMY
SAT 03 DEC	LONDON	O2 SHEPHERDS BUSH EMPIRE
SAT 10 DEC	GLASGOW	O2 ABC

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OCTOBER					
WED 05	LEMON TREE	ABERDEEN	WED 19	THEKLA	BRISTOL
THU 06	KING TUTS	GLASGOW	THU 20	O2 INSTITUTE	BIRMINGHAM
FRI 07	THINK TANK	NEWCASTLE	FRI 21	CLWB IFOR BACH	CARDIFF
SAT 08	QUEENS SOCIAL CLUB	SHEFFIELD	SAT 22	O2 SHEPHERDS BUSH EMPIRE	LONDON
WED 12	GORILLA	MANCHESTER	WED 26	THE BULLINGDON	OXFORD
THU 13	THE SUGARMILL	STOKE ON TRENT	THU 27	THE HAUNT	BRIGHTON
FRI 14	RESCUE ROOMS	NOTTINGHAM	FRI 28	WEDGEWOOD ROOMS	PORTSMOUTH
SAT 15	STYLUS UNI	LEEDS	SAT 29	WELLY CLUB	HULL

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The Enemy

Thu 15th Sept MANCHESTER O2 RITZ
Fri 16th Sept LONDON O2 FORUM KENTISH TOWN
Sat 17th Sept COV
Sat 24th Sept
Sept ACADEMY
Sept GLASGOW O2 ABC
Fri 7th & Sat 8th Oct COVENTRY EMPIRE

SOLD OUT

FINAL SHOWS ADDED

Sat 3rd September
LONDON O2 FORUM KENTISH TOWN
Sun 4th September
BRISTOL O2 ACADEMY
Wed 7th September
MANCHESTER O2 RITZ
Thu 8th September
LEICESTER O2 ACADEMY
Fri 9th September
LIVERPOOL O2 ACADEMY
Wed 21st September
GLASGOW O2 ABC
Thu 6th October
COVENTRY EMPIRE

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GUNS 2 ROSES

PLUS SPECIAL GUESTS

SEPTEMBER 2016
FRI 02 BRISTOL O2 ACADEMY
FRI 23 GLASGOW O2 ABC2
OCTOBER 2016
SAT 08 LONDON O2 ACADEMY ISLINGTON
FRI 21 OXFORD O2 ACADEMY2
SAT 22 SHEFFIELD O2 ACADEMY2
DECEMBER 2016
SAT 10 NEWCASTLE O2 ACADEMY2

ACADEMY EVENTS by arrangement with THE MAGNIFICENT AGENCY presents

CAST

SAT 4th DECEMBER
LONDON
O2 SHEPHERDS
BUSH EMPIRE
(REARRANGED DATE)
SAT 17th DECEMBER
LIVERPOOL
O2 ACADEMY
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The definitive tribute to oasis

To celebrate the 20th Anniversary of those historic Oasis gigs at Maine Road and Knebworth, DEFINITELY MIGHTBE will be performing a set list made up from both iconic shows followed by a greatest hits set on the same night

FRI 09	SEPT	NEWCASTLE O2 Academy	
SAT 10	SEPT	GLASGOW O2 ABC2	
FRI 16	SEPT	LEEDS O2 Academy	
SAT 17	SEPT	LIVERPOOL O2 Academy3	
SAT 01	OCT	BIRMINGHAM O2 Academy3	
FRI 18	NOV	BOURNEMOUTH Old Fire Station	
SAT 19	NOV	OXFORD O2 Academy2	
FRI 25	NOV	LEICESTER The Scholar @ O2 Academy	
SAT 26	NOV	SHEFFIELD O2 Academy2	
SAT 10	DEC	LONDON O2 Academy Islington	
FRI 16	DEC	MANCHESTER O2 Ritz	

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THE FALL

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Soundtrack of my life

David Hasselhoff

Bronzed *Baywatch* legend

THE SONG THAT MAKES ME WANT TO DANCE

MICHAEL JACKSON

Beat It

"I think what makes me really want to dance is my girlfriend. You know, when she starts to dance she's so erotic and she's such a good dancer it just makes me wanna... I really like Michael Jackson. When he came out with 'Thriller', I thought that was an amazing album. Jackson was really a genius."

MICHAEL JACKSON

THE PERFECT SUMMER SONG

JIMI JAMISON

I'm Always Here

"I think my perfect summer song is the theme to *Baywatch*. When we sing it in clubs the crowds have some ridiculous ritual of taking off their shirts. The last time I sang it was in Nottingham to a college crowd. It was their last day before they had to go home, so I got a little carried away and said, "Let's all get naked." The girls all started taking off their tops and I got in a lot of trouble with my girlfriend."

THE GIG I CAN'T WAIT FOR

DESERT TRIP

"Coachella has a follow-up concert this year called Desert Trip and it's got the perfect line-up: Paul McCartney, The Who, Bob Dylan, Pink Floyd and The Rolling Stones. I was on stage with McCartney when he sang 'Hey Jude' at Coachella in 2009 and it was just one of the craziest moments of my life – it was just amazing to be standing by his piano."

THE FIRST SONG I FELL IN LOVE WITH

THE BEATLES

And I Love Her

"I was really young. I remember everyone in the room turned off the lights and wanted me to kiss this girl and I was too nervous. I was extremely shy with women at the time."

THE FIRST GIG I WENT TO

LED ZEPPELIN

"It was just unbelievable. I've always wanted to meet Robert Plant – I just think he's so brilliant. He was crazy good looking, and it was crazy acid rock'n'roll."

ROBERT PLANT

THE LOVIN' SPOONFUL

THE FIRST SONG I REMEMBER HEARING

THE LOVIN' SPOONFUL

Summer In The City

"It reminds me of growing up in Florida – that's the one that always brings back the beach in Jacksonville. I go right back to that – I think I was 12 or 13."

THE SONG I DO AT KARAOKE

NEIL DIAMOND

Sweet Caroline

"I have a voice pretty much like Neil Diamond – it's the same key. I do a lot of his songs when I have my concerts."

THE SONG I WANT PLAYED AT MY FUNERAL

MONTY PYTHON

Always Look On The Bright Side Of Life

"Monty Python has probably the greatest set of comedians that ever lived. I love that song, and I used to do it in every one of my concerts when I was in Germany. The entire crew would come on stage and we'd get the entire audience, sometimes 10,000 people, singing that song."

JOHN DAVIDSON

THE FIRST ALBUM I EVER BOUGHT

JOHN DAVIDSON

Love Songs

"John Davidson was a tall, good-looking crooner. This album was strictly romantic love songs. Really, I bought his album because he was the one who actually inspired me to become a singer."

Go to NME.com for more Soundtracks

LAST WORD

The wisdom of the *NME* archives

THIS WEEK

WIN BUTLER

Arcade Fire

July 31, 2010

"I think fiction is a more powerful way to engage with something that's real. I think that's like the world of music we create in Arcade Fire."

INTERVIEW: LARRY BARTLEET. PHOTOS: REX FEATURES, ADAM LAWRENCE

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